THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

'77 Shows on Thursdays & Sundays 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. Admission $2. Free coffee. For information call 586-8486.

Beginning September 8, the Cinematheque is expanding its scheduie to provide two regular weekly programs, one on Thursday night at 8 pm. and one on Sunday, also at 8 pm. Both programs are shown in the San Francisco Art Institute Auditorium.

THURSDAY, SEPTEMBER 8

The New S.F. Filmmakers

FIVE FILMS BY FIVE WOMEN

With the exception of Abigail Childs, whose previous work was mainly in the area of the television documentary, all of the film-makers represented here have shown earlier works at the Cinematheque. Janis Crystal Lipzin, who has returned to San Francisco after a year's teaching at Antioch College, will be given a one-woman show at the Cinematheque later this winter. This evening's program will include:

HOMAGE A JOSEPH BEUYS by Babeth --Starring George Kuchar and Pope Ondine with origional music score by Michael Cotten of the TUBES, this film is a dialectical view of contemporary America, emphasizing the aspects of a one-dimensional consumersociety.

UNDERTOW by Virginia Giritlian -- Starring George Kuchar, this film explores a middle-aged man's emotional chaos and descent into self-destruction. Shot in Death Valley, Florida beaches and San Francisco.

SOME EXTERIOR PRESENCE by Abigail Childs -- a cityscape, documentary footage of Brooklyn is restructured into a purely cinematic work.

VOYEUR by Caroline Savage Lee -- The literal meaning of the word, "voyeur" is "one who sees". The film, VOYEUR, is about looking out of windows, the main image in the film being the window itslef. The window with its mysteriously swaying curtain creates a basic rhythm for the film's simple musical structure.--carmen vigil

PERIODIC VIBRATIONS IN AN ELASTIC MEDIUM by Janis Crystal Lipzin The first three parts of a continuing work composed from several thousand feet of film collected over a four-year period. Its elimination of narrative sequence is suggestive of the concept of simultaniety which is associated with painting and explored by the poetry of William Carlos Williams. The title makes reference to Newton's corpuscular theory of light.

Ozu's EARLY SUMMER

SUNDAY, SEPTEMBER 11:

Ozu/Strand

"EARLY SUMMER"/"MOSORI MONIKA"

The two adjectives that are brought to mind by this program, initiating the new Sunday evening series at the Cinematheque, are "powerful" and "subtle", characterizing both Yasujiro Ozu's meditative study of the texture of daily life and Chick Strand's expressive documentary about women of conflicting cultures in Venezuela.

EARLY SUMMER (1951, 135 min.) directed by Yasujiro Ozu
"In this picture I wanted to show a cycle of life, I wanted to picture mutability. I was not interested in action for its own sake." -- Yasujiro Ozu

MOSORI MONIKA (20 min.) by Chick Strand
"One of the best anthropology films I know. It successfully uses sound in a way which Godard talks about and seldom makes work. It expresses the ambiguous attitudes of the subjects with grace and good faith." -- Ernest Callenbach

THURSDAY, SEPTEMBER 15

Jud Yalcut

-- CINEMA PSYCHEDELICA - RECENT FILMS OF JUD YALCUT WITH JUD YALCUT IN PERSON

Jud Yalcut is probably the filmmaker for whom the term "psychedelic cinema" was invented. In the sixties he was widely known for his light shows as well as for his "expanded cinema" pieces. Since he is a genuine innovator he has survived all the various fads and continued to develope as an artist. In these recent films he continues with various themes such as rock performances and through various means (video, stop frame & optical printing) he has transformed these images into divine cinematic experiences. Yalcut was a fimiliar face here at the Cinematheque in the late sixties, and it is with great fondness and pleasure that we welcome him back to San Francisco. Our program will include:
AQUARIAN RUSHES (1970) 47 min. with Nam June Paik "Woodstock Festival as seen by the New American Cinema. ..This film is a very subjective view of 'Woodstock' and runs slightly under an hour - so one must be prepared to ride with it." - Martin Scorsese, for the INCONTRI INTERNAZIONALI DEL CINEMA

PLANES (1968-72) 17 min. "It's about inner and outer space, I think.
vincent canby, New York Times

ELECTRONIC FABLES (1971) 9min. - with Nam June Paik "With its slashes and curves it is handsome and some and sometimes suggestive." - Roger Greenspun, New York times

SLOP PRINT (1973) 3min. "Two pigs find one another to the tune of 'Lay, Lady Lay' - Fox Venice Theater

CHINA CAT SUNFLOWER (1973) 5min. --This is a must for all you Dead Heads

SUNDAY, SEPTEMBER 18:

The San Francisco Scene

These three films represent the forefront of the San Francisco avant garde at different times during the past dozen and a half years, giving a vivid cross section of what has been happening in the City from the Beat Generation till now.

THE FLOWER THIEF (1961, 66 min.) by Ron Rice, with Taylor Mead, "Big Daddy" Nord, and other North Beach luminaries.
THE GREAT BLONDINO (1967, 42 min.) by Robert Nelson and William T. Wiley - "BLONDINO uses the frame of the 19th century tight-rope walker to speak about the level of risk at which we all live ..." -- The Stanford Daily
THOUGHT DREAMS (1972, 3 min.) by Barbara Linkevitch - "This is a game of hide and seek." -- Barbara Linkevitch

THURSDAY, SEPTEMBER 22:

Malcolm LeGrice

THE AMERICAN PREMIERE OF "BLACKBIRD DESCENDING (tense alignment)"

Malcolm LeGrice is a great favorite of our audience. The San Francisco Art Institute is extremely fortunate to have him as a resident artist this semester. This will be the first of two shows of his new work that we will be presenting this fall. BLACKBIRD DESCENDING (tense alignment) is his most recent feature-length film. The most distinctive feature of his later work is the intelligent relationship between sound and image. Seductive in its attempt to avoid seduction.

"...I have also to state here clearly that I find Malcolm LeGrice by far the most important film artist working today in England, or maybe even in Europe. His work is serious, inspired and inspiring, original, and very very beautiful. His work is formal and direct and deals with the basic capabilities of cinema. Almost all of it is in the multiple projection area and I think he's the most important artist who has worked with multiple projection yet."
-- Jonas Mekas, The Village Voice

"The rejection of almost all aspects of the prevalent cinematic culture by myself and most of the current avant-garde, post-underground film-makers, has made the phenomenological alternative more attractive. In a sense, the re-invention of cinema from SCRATCH...or at least from celluloid, projector lamp, light, screen, duration, shadow, emulsion, and scratch." -- M. LeGrice

SUNDAY, SEPTEMBER 25:

DOG STAR MAN and ROMANCE SENTIMENTALE

For the first time in a number of years, Stan Brakhage's five-part epic of the creation of the universe will be presented in full. The second part of the program will consist of the controversial Soviet film ROMANCE SENTIMENTALE, directed by Eisenstein (according to some film historians) or by Alexandrov (according to others) and photographed by Edouard Tisse.

PRELUDE TO DOG STAR MAN and DOG STAR MAN, Parts I - IV (1961-64, total time 78 min.) by Stan Brakhage - "In DOG STAR MAN the film itself becomes a dance of editing and moves as the best silent actors do..."
-- Michael McClure, Art Forum

ROMANCE SENTIMENTALE (1930, 16 min.) directed by Sergei Eisenstein or Grigori Alexandrov

ANDREJ ZDRAVIC

THURSDAY, SEPTEMBER 29:

Andre Zdravič's PHENIX

YUGOSLAV FILMMAKER ANDREJ ZDRAVIC IN PERSON

"On a recent trip to New York City I had the opportunity to see a great many recent films. Of all those I saw by unknown (to me) filmmakers, I was the most impressed by the one-man show of Andrej Zdravic at Anthology Film Archives. I was impressed with his directness and lyricism - which for me made his show one of the freshest film experiences of recent years. Probably the most important aspect of his work is that it exists quite outside the current tendency toward purely conceptual concerns whereby the theory is more important than the work. At the same time his films are so rich as to delight the expert as well as seduce the novice.

"The film which most impressed me was PHENIX, a documentary of the filmmaker's father performing plastic surgery on burn patients. This subject he handles with such sensitivity that the difficulty of the imagery is seen rather monumentally, and the extreme craftsmanship of his father's performance is matched by Zdravic's own ability as a filmmaker." -- Carmen Vigil

This evening's program will include:
WATERBED (1974, 5 min.)
PHENIX (1975, 15 min.)
CARBON ARC (1975-76, 8 min.)
SUNHOPSOON (1976, 9 min.)
BREATH (1976, 8 min.)
GREYHOUND (1977, 5 min.)
JUGOSLAVIA 1976 (1977)
NEW YORK 1977 (1977)

SUNDAY, OCTOBER 2:

Documentary Directions

Among independent films, the personal documentary is all too often passed over without due consideration because of its failure to conform to the rigorous taxonomy that haunts even the realm of non-commercial cinema. This program is a first step in correcting that omission with a selection of outstanding documentaties whose subjects range from a musician and a magicians' convention to the end of the open range.

BARBED WIRE STORY (14 min.) by Darrell Forney
DIZZY GILLESPIE (22 min.) by Les Blank
PRESTO (16 min.) by Jimmy Neihardt
KA'U (10 min.) by Dennis Kull
ON CASTRO STREET (10 min.) by Victor Barbieri
YOU, MOTHER (9.5 min.) by Karen Holmes
THE TASMANIAN DEVIL (20 min.) by Walter Ungerer

THURSDAY OCTOBER 6

Vincent Grenier: New Films

VINCENT GRENIER IN PERSON

This is welcome back night for Vincent! Vincent Grenier is a graduate of the San Francisco Art Institute and was the boss of the Cinematheque (then Canyon Cinematheque) in 1974. For the last two years he has been living in New york City where he has continued to develop as a film artist. of his recent films, shown at the Collective For Living Cinema, in New York, Jonas Mekas in the Soho Weekly News has written: "I have always admired filmmakers who have the courage to abandon the representational reality and work with abstraction...For Grenier the "actual" world doesn't exist. All that is left is vague, faded shapes, colors, movements. There aren't even vivid, sharp colors in his films: only the pale memories of colors. Film after film he comes back to them, from different angles, in slightly different shades. The tone, the preoccupation, the pace, the images uncompromisingly follow Grenier's secret aesthetic drives of this particular period... there is a seriousness, consistency and persistency about his work that is more than impressive. This evening's program will include: WORLD IN FOCUS (1976), LEVANT/WHILE REVOLVED (1976), TRIANGLE (1976), X (1976) plus other works.

SUNDAY, OCTOBER 9:

International Classics

An introduction is hardly necessary for this collection of outstanding recent independent films from around the world, all considered to be among the classics of the avant garde.

KASKARA (20 min.) by Dore O.
PAUSE! (18 min.) by Peter Kubelka
CASSIS (4.5 min.) by Jonas Mekas
RELATIVITY (38 min.) by Ed Emshwiller
ISLAND FUSE (11 min.) by Arthur and Corinne Cantrill

THURSDAY, OCTOBER 13

David Larcher's MYTH '77

WITH DAVID LARCHER IN PERSON

David Larcher is a divinely inspired madman, an Englishman who lives mainly in France. His films have been made in Central Europe as well as turkey, Greece and India. This autumn brings him to the American continent where he is traveling with his three giant films made over the last ten years. Of his first film, MARE'S TAIL (showing this week at the Pacific Film Archive in Berkeley) Jonas mekas has said: "There are films which simply exist and they are what they are and they are great, films like Brakhage's DOG STAR MAN;...and then there are films such as Larcher's MARE'S TAIL which are engaged in a constant re-invention of themselves and which begin again and again and which end again and again, like trains running along the tracks with no rails ahead of themselves, the rails being thrown and nailed down by the desperate filmmakers right before the very nose of the speeding trains as they keep running into the unknown."

Here at the Cinematheque we will showhis latest film of approximately 3 hours in length, "MYTH 77"

"If there is any point to the point you are there to point it out, so don't let that finger stray. To be put off by the sketchy character of hair in the gate is to see babies where there are none. Nothing in the world is bigger than the tip of an April hair, and mount Tai is tiny. Oligocene, Pliocene, Plasticene, miocene, there is definitely something strange about this planet. Si tu reste dans les mots, lecteur, you might as well walk out." -- David Larcher

SUNDAY, OCTOBER 16:

Hutton/ Kurosawa

Peter Hutton's films are noted for their simple beauty.

NEW YORK NEAR SLEEP FOR SASKIA (10 min.) by Peter Hutton - "Using exciting juxtapositions of shade and movement, this silent and surreally poetic film examines subtle changes of light and landscape in New York."
-- Bill Moritz, Theatre Vanguard

IMAGES OF ASIAN MUSIC (A DIARY FROM LIFE 1973-74) (29 min.) by Peter Hutton - "IMAGES OF ASIAN MUSIC is a personal celebration of Asia formed by a sensitivity to filmic composition and to the perception of these images in a silent time created by the filmmaker." -- Whitney Museum of American Art

Akira Kurosawa's first film is a surprise - because of its meditative but rigorous pacing, because of its almost lyrical handling of the man who established Judo as a respectable martial art, defending himself against the practitioners of jujitsu, because of the unerring exactness of Kurosawa's sense of camera composition and movement - in short, because of the cinematic sophistication that makes SANSHIRO SUGATA a masterpiece.

SANSHIRO SUGATA (KUROSAWA'S JUDO SAGA) (1943, 80 min.) directed by Akira Kurosawa

THURSDAY, OCTOBER 20:

The Comeback of George Kuchar

GEORGE KUCHAR IN PERSON

Believed to be washed-out in the sixties, George Kuchar surfaces again with three premieres in one evening. The most striking difference between his early and recent work is that his later films, while preserving the same sense of deeply psychological humor, have become more crisp, clear, and concise. In WILD NIGHT IN EL RENO, for instance, there are no actors as such, but the drama is still there, and the feelings - all brought together with Kuchar's great craftsmanship as never before. The program will include:
WILD NIGHT IN EL RENO (1977, 5 min.) - "I hope to make a series of films about the cast of characters that parade over our heads every day and night... the players in the drama of weather. Sometimes the show is a bit wild, sometimes mild with night and morning fog...but it's always free." -- G.K.
KY KAPERS (1977, 18 min.) - "KY stands for Kentucky in this instance and the "Kapers" were improvised by me during a 5 day stint as a visiting artist at the university in Lexington. Each day from 9:30 AM till noon I shot a sequence utilizing the students enrolled in my workshop (some players were ex-students and teachers). Then I took the 1,200 feet back west and edited it in the privacy of my home." -- G.K.
POWER OF THE PRESS (1977, 25 min.) - "This is a collaboration between me and my students at the San Francisco Art Institute. Please don't let that discourage you from coming since we tried something different this time." -- G.K.
CORRUPTION OF THE DAMNED (1965, 55 min.) - George Kuchar's first 16 mm. film is teeming with sex and violence, but in Kuchar's own inimitable and unredeeming style. A veritable classic: if you missed it before, now's your chance to see it.

SUNDAY, OCTOBER 23:

Len Lye/ Norman McLaren

Working for a group of government-affiliated sponsors in England from 1935 to 1944, Len Lye made the first non-camera animated films, painting and drawing directly on the emulsion and using the full resources of the three-strip technicolor process. Film maker and film scholar Malcolm LeGrice will speak about Lye's films.
COLOUR BOX (1935), RAINBOW DANCE (1936), TRADE TATTOO (1937), MUSICAL POSTER (1939), SWINGING THE LAMBETH WALK (1940), WHEN THE PIE WAS OPENED (ca. 1944) by Len Lye

Norman McLaren of the Canadian Film Board is the best known inheritor of Len Lye's non-camera animation techniques, although McLaren's more recent work draws on a wider spectrum of techniques.
BOOGIE DOODLE (1951) Boogie by pianist Albert Ammons. Doodle by McLaren.
SYNCHROMY (1971) by Norman McLaren - A film of sound and visual synchronization.

Also on the program is AUTUMN FIRE, a poetic work about two separated lovers, made by film critic Herman G. Weinberg, generally known as a contributor to Film Culture and Take One magazines.
AUTUMN FIRE (1931, 23 min.) by Herman G. Weinberg

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/Foundation For Art In Cinema/339 Head St./ San Francisco, CA 94132.